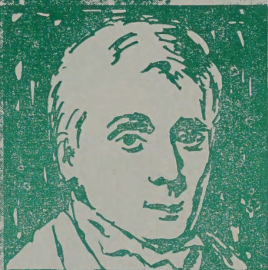


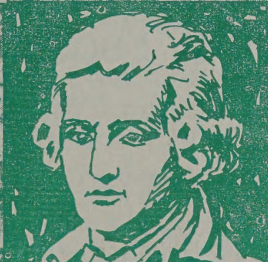


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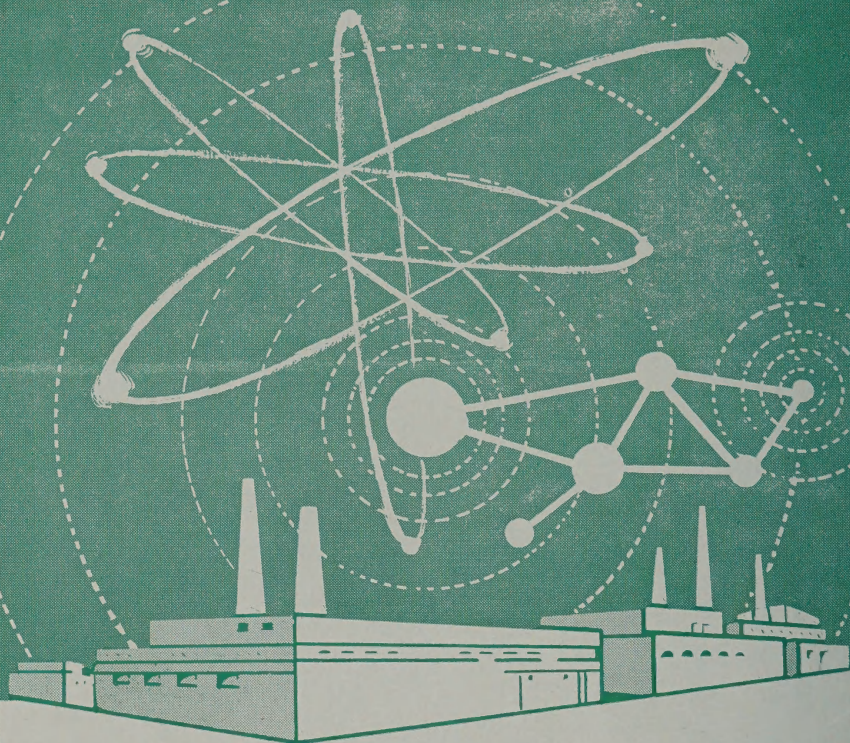
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Monday Evening, December 10, 1962

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The annual performance of Handel's Messiah is one of the many traditions perpetuated by the Handel and Haydn Society.

This famous Society, now in its 148th Season, has established many precedents since its founding in 1815. Great performances of major choral works, many having been sung for the first time in this country by the Handel and Haydn Society, are now traditional.

John Sullivan Dwight, writing in the **Memorial History of Boston**, Chapter VII, Volume IV, states: "Music as an independent art, claiming consideration on its own account, not merely as a convenient handmaid of religion, properly began in Boston with the present century (the nineteenth), and first took organic form in the Handel and Haydn Society in 1815."

The way has not always been easy, but the Society has continued to flourish by virtue of adherence to a high standard of excellence in performing great choral masterpieces.

In the years which lie ahead, the present Members of the Society, heirs to all the traditions of the past, are determined to establish precedents which will become the traditions for future generations.

In 1965, the Handel and Haydn Society will celebrate its 150th Anniversary. It is the oldest active oratorio society in continuous existence in the United States, if not, indeed, in the entire world. The activities being planned for this celebration will offer to friends of the Society and the citizens of Boston an opportunity to participate in a musical event of great historical importance.

A cordial invitation is extended to all who wish to take a more active part in the Society's future. We welcome your interest, patronage, and attendance at our concerts.

For those wishing to further the work of the Society by giving financial support, gifts may be made to the Society or one of its Funds: The Permanent Fund, The Sustaining Fund, or the 150th Anniversary Fund. All gifts, no matter how large or small, will be received and acknowledged gratefully.

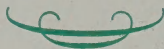
George E. Geyer
President

Gifts to the Handel and Haydn Society are deductible from taxable income as provided by law and may be addressed to the Office of the Society at 687 Boylston Street, Boston 16, Massachusetts.

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148th SEASON

1962 - 1963



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GEORGE FREDERICK HANDEL'S ORATORIO

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220TH, 221ST, 222ND AND 223RD PERFORMANCES BY THIS SOCIETY

SYMPHONY HALL, BOSTON

SUNDAY EVENING, DECEMBER 2, 1962 at 8

SATURDAY AFTERNOON, DECEMBER 8 at 2:30

SUNDAY AFTERNOON, DECEMBER 9 at 2:30

MONDAY EVENING, DECEMBER 10 at 8

SOLOISTS

DOROTHY McNEIL, *Soprano*

EUNICE ALBERTS, *Contralto*

MARION ALCH, *Tenor*

RAYMOND MICHALSKI, *Bass*

HANDEL AND HAYDN SYMPHONY ORCHESTRA

RORERT BRINK, *Concert Master*

NATALO PAELLA, *Trumpeter*

EARL WEIDNER, *Organist*

THEODORE LEUTZ, *Personnel Manager*

It is requested that there be no applause except at intermissions. In the complete performance on December 9, there will be two intermissions; after His Yoke is Easy, and Hallelujah!. At all other concerts there will be but one intermission. At the Youth Concert the intermission will come after Glory to God; and the concerts of December 2 and 10, it will come after His Yoke is Easy.

Numbers with one asterisk will be sung at the Young People's Concert.

Numbers with ** will only be sung at the complete performance on December 9.

GEORGE FREDERICK HANDEL

Born in Halle, February 23, 1685

Died in London, April 13, 1759

THE MESSIAH

Oratorio, composed in 1741. Begun August 22, finished September 14. Text selected from the Scriptures by CHARLES JENNENS. Produced in Dublin, April 13, 1742, with the composer conducting. In 1789 Mozart supplied additional orchestral accompaniments. Some of these additions will be used in the present performances, but for the most part the 1902 edition by Ebenezer Prout, Novello edition, will be followed. The first performance by the Handel and Haydn Society was in Boylston Hall, December 25, 1818; present performances are the 220th, 221st, 222nd and 223rd.

PART ONE

THE PROPHECY OF A MESSIAH

God's Promise and Comfort

*

1. Overture: (Grave: Fugue)

TENOR RECITATIVE

*

2. Comfort ye my people, saith your God; speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord; make straight in the desert a highway for our God.

TENOR ARIA

*

3. Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain.

CHORUS

*

4. And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

The Distance Between God and Man

BASS RECITATIVE

*

5. Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come. The Lord whom ye seek shall suddenly come to His temple, even the messenger of the covenant whom ye delight in; behold, He shall come, saith the Lord of Hosts.

BASS ARIA

*

6. But who may abide the day of His coming! and who shall stand when He appeareth? For He is like a refiner's fire.

CHORUS

**

7. And He shall purify the sons of Levi, that they may offer unto the Lord, an offering in righteousness.

The Message of Joy

ALTO RECITATIVE

*

8. Behold, a virgin shall conceive and bear a Son, and shall call His name EMMANUEL. God with us.

ALTO ARIA and CHORUS

- *
9. O Thou, that tellest good tidings to Zion, get thee up into the high mountain, O Thou that tellest good tidings to Jerusalem. Lift up thy voice with strength be not afraid, arise shine for thy light is come. Say unto the cities of Judah; Behold your God! The glory of the Lord is risen upon thee.

The Light Breaking Through

BASS RECITATIVE

10. For behold darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

BASS ARIA

11. The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS

- *
12. For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

The Christmas Message

- *
13. PASTORAL SYMPHONY (on the traditional air of the Calabrian pifferari).

SOPRANO RECITATIVE

- *
14. There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them; and the glory of the Lord shone round about them, and they were sore afraid.

SOPRANO RECITATIVE

- *
15. And the angel said unto them, Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Saviour, which is Christ the Lord.

SOPRANO RECITATIVE

- *
16. And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS

- *
17. Glory to God in the highest; and peace on earth, good will towards men.

Christ's Sojourn on Earth

SOPRANO ARIA

18. Rejoice greatly, O Daughter of Zion; shout, O daughter of Jerusalem! Behold thy King cometh unto thee! He is the righteous Saviour; and He shall speak peace unto the heathen.

ALTO RECITATIVE

19. Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

ALTO AND SOPRANO ARIA

20. He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom; and gently lead those that are with young . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest; Take His yoke upon you and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

21. His yoke is easy, and His burthen is light.

PART TWO

THE REDEMPTION — MAN'S REJECTION OF CHRIST — MAN'S DEFEAT IN OPPOSING THE ALMIGHTY

The Suffering of Christ

CHORUS

22. Behold the Lamb of God that taketh away the sin of the world.

ALTO ARIA

23. He was despised and rejected of men; a man of sorrows and acquainted with grief. He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

CHORUS

24. Surely He hath borne our griefs, and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him.

CHORUS

25. And with His stripes we are healed!

CHORUS

26. All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

TENOR RECITATIVE

27. All they that see Him, laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

CHORUS

28. He trusted in God that He would deliver Him, Let Him deliver Him, if He delight in Him.

TENOR RECITATIVE

29. Thy rebuke hath broken His heart. He is full of heaviness; He looked for some to have pity of Him, but there was no man; neither found He any to comfort Him.

TENOR ARIA

30. Behold and see, if there be any sorrow like unto His sorrow.

TENOR RECITATIVE

31. He was cut off out of the land of the living; for the transgression of Thy people was He stricken.

The Resurrection

TENOR ARIA

32. But thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

CHORUS

33. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

TENOR RECITATIVE

34. Unto which of the Angels said He at any time, Thou art My Son, this day have I begotten Thee?

CHORUS

* *

35. Let all the Angels of God worship Him.

BASS ARIA

* *

36. Thou art gone up on high. Thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

The Spread of the Gospel

CHORUS

* *

37. The Lord gave the Word; Great was the company of the preachers.

SOPRANO ARIA

*

38. How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

CHORUS

* *

39. Their sound is gone out unto all lands, and their words unto the ends of the world.

The Reception of the Gospel

BASS ARIA

40. Why do the nations so furiously rage together; and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against His anointed.

CHORUS

41. Let us break their bonds asunder, and cast away their yokes from us.

God Will Triumph

TENOR RECITATIVE

42. He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

TENOR ARIA

43. Thou shalt break them, Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

CHORUS

*

44. Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS, HALLELUJAH!

PART THREE

THANKSGIVING FOR THE DEFEAT OF DEATH

Prologue

SOPRANO ARIA

45. I know that my Redeemer liveth; and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Hope

CHORUS

46. Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Triumph Over Death
BASS RECITATIVE

- *
47. Behold, I tell you a mystery; We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

BASS ARIA

- *
48. The trumpet shall sound, and the dead shall be raised incorruptible; and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

ALTO RECITATIVE

- **
49. Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

ALTO AND TENOR DUET

- **
50. O death, where is thy sting? O grave, where is thy victory? The sting of death is sin, and the strength of sin is the law.

CHORUS

- **
51. But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

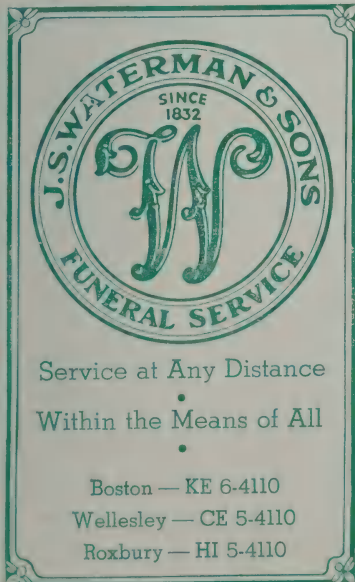
SOPRANO ARIA

- **
52. If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Epilogue

CHORUS

- *
53. Worthy is the Lamb that was slain and hath redeemed us to God by His blood, to receive power and riches and wisdom, and strength and honour, and glory and blessing. Blessing and honour, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, forever and ever.
Amen.



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The following list shows the major choral works sung by the Handel and Haydn Society since its founding in 1815. The year the work was first performed in complete form is indicated. During the first three years of its existence, the Society sang selections from various oratorios at its concerts.

- | | |
|--|---|
| 1818—Messiah - Handel | 1830—The Deluge - Saint-Saens |
| 1818—Creation - Haydn | 1880—Utrecht Jubilate - Handel |
| 1819—Dettingen Te Deum - Handel | 1882—The Death of Jesus - Graun |
| 1825—Intercession - King | 1883—Ein' Feste Burg - Bach |
| 1829—Mass in B-flat - Haydn | 1883—The Redemption - Gounod |
| 1829—Mass in C - Mozart | 1883—Tower of Babel - Rubinstein |
| 1829—Mass - Buhler | 1883—The Nativity - Paine |
| 1832—Ode to Washington - Horn | 1883—Mass in D-Minor - Cherubini |
| 1833—Mount of Olives - Beethoven | 1883—Choral Fantasia - Beethoven |
| 1836—David - Neukomm | 1883—Arminius - Bruch |
| 1836—Remission of Sins - Horn | 1883—A Stronghold Sure - J. S. Bach |
| 1837—Hymn of the Night - Neukomm | 1885—Mors Et Vita - Gounod |
| 1841—Mount Sinai - Neukomm | 1885—Mass in B-Minor - J. S. Bach |
| 1841—Transient and Eternal - Romberg | 1888—Te Deum - Berlioz |
| 1842—Last Judgement - Spohr | 1880—Saint John - Parker |
| 1843—Saint Paul - Mendelssohn | 1892—Mass - Beach |
| 1843—Stabat Mater - Rossini | 1893—Phoenix Expirans - Chadwick |
| 1845—Samson - Handel | 1894—Hora Novissima - H. W. Parker |
| 1845—Moses in Egypt - Rossini | 1895—Life of Man - J. C. D. Parker |
| 1847—Judas Maccabeus - Handel | 1899—Paradise and the Peri - Schumann |
| 1848—Elijah - Mendelssohn | 1902—Gallia - Gounod |
| 1849—The Martyrs - Donizetti | 1903—Paradise Lost - Dubois |
| 1853—Ninth Symphony - Beethoven | 1905—Hymn of the West - Paine |
| 1855—Solomon - Handel | 1905—Raphael - Volbach |
| 1857—Requiem - Mozart | 1905—Hymn to the Sun - Mascagni |
| 1857—Eli - Costa | 1907—Hundred-Forty-Ninth Psalm - Dvorak |
| 1858—Hymn of Praise - Mendelssohn | 1907—Lorelei - Liszt |
| 1859—Israel in Egypt - Handel | 1907—Walpurgis Night - Mendelssohn |
| 1863—Ode on Saint Cecilia's Day - Handel | 1907—Belshazzar's Feast - Handel |
| 1865—Festival Overture - Nicolai | 1908—Samson and Delilah - Saint-Saens |
| 1866—Forty-Second Psalm - Mendelssohn | 1910—Paradise Lost - Bossi |
| 1867—Jephtha - Handel | 1915—Morven and the Grail - H. D. Parker |
| 1868—Ninety-Fifth Psalm - Mendelssohn | 1918—Peace with the Sword - Daniels |
| 1868—Naaman - Costa | 1922—Stabat Mater - Dvorak |
| 1871—Woman of Samaria - Bennett | 1923—Dream of Gerontius - Elgar |
| 1874—Saint Matthew Passion - J. S. Bach | 1928—The New Earth - Hadley |
| 1874—Hear My Prayer - Mendelssohn | 1928—The New Life - Wolff-Ferrari |
| 1874—Christus - Mendelssohn | 1930—Psalmus Hungaricus - Kodaly |
| 1874—Forty-Sixth Psalm - Buck | 1931—Exultate Deo - Daniels |
| 1874—Saint Peter - Paine | 1932—Stabat Mater - Szymanowski |
| 1875—The Seasons - Handel | 1932—Magnificat - Kaminski |
| 1876—Joshua - Handel | 1932—Lasset uns Ablegen - W. F. Bach |
| 1877—Noel - Saint-Saens | 1938—Children's Crusade - Pierne |
| 1877—Christmas Oratorio - J. S. Bach | 1939—Damnation of Faust - Berlioz |
| 1877—Redemption Hymn - J. C. D. Parker | 1945—German Requiem - Brahms |
| 1877—Song of Victory - Hiller | 1955—Christ Lay in the Bonds of Death -
Bach |
| 1878—Requiem - Verdi | 1951—Flos Campi - Vaughn-Williams |
| 1879—Flight into Egypt - Berlioz | 1960—Mass in E - Bruckner |
| 1879—Prodigal Son - Sullivan | 1960—Music for the Funeral of Queen Mary
- Purcell |
| 1880—Forty-Third Psalm - Mendelssohn | |



SYMPHONY HALL

SUNDAY EVENING, MARCH 31, 1963
8:00 P.M.

HANDEL and HAYDN SOCIETY

DR. EDWARD GILDAY, Conductor

Purcell

MUSIC FOR THE FUNERAL
OF QUEEN MARY

Brahms' Requiem

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